Middle Level English Language Arts (ELA)

Grade 8

A Model Thematic Unit

Adventure and Adventurers

Unit Overview

Context(s): Social, Cultural, and Historical

Timeline: Approximately six weeks

Life offers us much opportunity for adventure and suspense. We can climb mountains, sail around the world, journey to faraway places, or travel through space. We can become explorers and adventurers. We can enjoy the challenge and overcome our fears and, with courage and determination, try something new. Sometimes we succeed and conquer. Other times we may fail to live up to the challenge but learn an unexpected lesson. The victories and the lessons remind us that all of life’s adventures must be kept in perspective.

The unit is organized around three focus questions with sample lessons and suggested resources included. Time allocations given are approximations only. Teachers can choose to spend more or less time on each lesson depending on the needs and interests of their students.

Note: Consider sharing with students and parents/guardians a unit overview, unit expectations, and overall grading plans for the unit. Highlight the key activities and resources that will be used with this unit.

Understanding: Real-life and fictional adventures and mysteries pique our interest and allow us to live through the experiences of others.

Focus Questions

* Are you an adventurer? In what ways?
* What makes an adventure? What are the defining moments in an adventure?
* What are the qualities of real life adventurers?
* What can we learn from our successes and our failures?
* Questions students would like to explore:

**English Language Arts Goals and Outcomes Overview [Grade 8]**

**Comprehend and Respond (CR). Students will extend their abilities to view, listen to, read, comprehend, and respond to a range of contemporary and traditional grade-level texts from First Nations, Métis, and other cultures in a variety of forms (oral, print, and other texts) for a variety of purposes including for learning, interest, and enjoyment.**

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| **CR8.1** View, listen to, read, comprehend, and respond to a variety of texts that address identity (e.g., Becoming Myself), social responsibility (e.g., In Search of Justice), and efficacy (e.g., Building a Better World). |
| **CR8.2** Select and use appropriate strategies to construct meaning before (e.g., previewing and anticipating message), during (e.g., making inferences based on text and prior knowledge), and after (e.g., paraphrasing and summarizing) viewing, listening, and reading. |
| **CR8.3** Use pragmatic (e.g., intended audience and tone), textual (e.g., how author organized text to achieve unity and coherence), syntactic (e.g., variety of sentence structures), semantic/lexical/morphological (e.g., imagery), graphophonic (e.g., stress, pitch, and juncture of a word), and other cues (e.g., layout and accompanying graphics) to construct and to confirm meaning. |
| **CR8.4** View critically and demonstrate comprehension of a variety of visual and multimedia texts including videos, television broadcasts, informational presentations, dramatic presentations, websites, and news programs to locate and interpret key messages and details, to develop conclusions, opinions, and understanding, and to evaluate the effectiveness of the text. |
| **CR8.5** Listen critically to understand, gather information, follow directions, form an opinion, and analyze oral presentations for diverse opinions, presenter’s point of view, values, and biases, stereotypes, or prejudices. |
| **CR8.6** Read and demonstrate comprehension and interpretation of grade-appropriate texts including traditional and contemporary prose fiction, poetry, and plays from First Nations, Métis, and other cultures to evaluate the purpose, message, point of view, craft, values, and biases, stereotypes, or prejudices. |
| **CR8.7** Read independently and demonstrate comprehension of a variety of information texts including understanding the main ideas and supporting evidence, explaining connections between new ideas and information and previous thoughts, and recognizing any biases or false reasoning. |
| **CR8.8** Read Grade 8 appropriate texts to increase fluency (140-180 wcpm orally; 180-230 silently) and expression. |

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| **Compose and Create (CC). Students will extend their abilities to speak, write, and use other forms of representation to explore and present thoughts, feelings, and experiences in a variety of forms for a variety of purposes and audiences.** |

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| **CC8.1** Create various visual, oral, written, and multimedia (including digital) texts that explore identity (e.g., Telling One’s Life Story), social responsibility (e.g., Examining the Influence of Popular Culture), and efficacy (e.g., Creating Turning Points). |
| **CC8.2** Create and present a group inquiry project related to a topic, theme, or issue studied in English language arts. |
| **CC8.3** Select and use the appropriate strategies to communicate meaning before (e.g., plan, organize, and sequence ideas to fit purpose, point of view, and format), during (e.g., use and maintain appropriate point of view for audience and purpose), and after (e.g., revise final drafts and presentations to ensure that the format and patterns within that format contribute to the effectiveness of the composition) speaking, writing, and other representing activities. |
| **CC8.4** Use pragmatic (e.g., use appropriate language register), textual (e.g., use artistic devices such as figurative language), syntactical (e.g., combine sentences to form compound and complex sentences for variety, interest, and effect), semantic/lexical/morphological (e.g., use words to capture a particular aspect of meaning), graphophonic (e.g., correctly pronounce words with proper emphasis), and other cues (e.g, arrange and balance words and visuals as well as fonts) to construct and to communicate meaning. |
| **CC8.5** Create and present a variety of visual and multimedia presentations including an illustrated report, a role play that ends with a tableau, a dramatization, presentation software, a newscast with adequate detail, clarity, and organization to explain (e.g., an important concept), to persuade (e.g., an opinion on an issue, a mini-debate), and to entertain (e.g., a humourous incident). |
| **CC8.6** Use oral language to interact purposefully, confidently, and respectfully in a variety of situations including one-to-one, small group, and large group discussions (expressing feelings and viewpoints and contributing to group harmony). |
| **CC8.7** Use oral language to effectively express information and ideas of complexity in formal and informal situations (e.g., to debate a point, to participate in a meeting, to give a dramatic reading of a poem or play excerpt). |
| **CC8.8** Write to describe a landscape scene; to narrate a personal story or anecdote and an historical narrative; to explain and inform in a presentation of findings, a biography, a documented research report, and a résumé and covering letter; and to persuade in a mini-debate and a review. |
| **CC8.9** Experiment with a variety of text forms (e.g., Reader’s Theatre, role play, humourous instructions, an electronic presentation, a dramatization, a mini-debate) and techniques (e.g., imagery, music, graphics, and statistics in a multimedia presentation). |

Assess and Reflect on Language Abilities (AR). Students will extend their abilities to assess and reflect on their own language skills, discuss the skills of effective viewers, representers, listeners, speakers, readers, and writers, and set goals for future improvement.

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| AR8.1 Use information gathered in self-assessment and teacher’s assessment to develop and work on goals for improving viewing, listening, reading, representing, speaking, and writing. |
| AR8.2 Appraise own and others’ work for clarity, correctness, and variety. |

Suggested Resources for the Unit

A range of language, prose (fiction and non-fiction), poetry, and plays (scripts), as well as human, video, and other resources are suggested.

Language Resources

*ResourceLines 7/8*

*Language and Writing 8*

*Writers Inc: A Student Handbook for Writing and Learning*

*Identities 8*

Poetry

“Empty Fears” (lyrical poem by Brian Lee) (*Crossroads 8*)

“Song of the Voyageurs” (anonymous narrative poem) (*Crossroads 8*)

Plays/Scripts

“See Saw” (excerpt) (Dennis Foon) (*SightLines 8*)

“The Monkey’s Paw” (play/oral piece) (*SightLines 8*)

Prose Non-Fiction

**Shorter Prose Selections**

“Maiden Voyage” (Tania Aebi with Bernadette Brennan) (*Spirit of Adventure*)

“Flying High: Roberta Bondar” (Doug Stuebing and Roberta Bondar) (*Spirit of Adventure*) or “Out of This World” (Andrew Phillips and Sarah Green) (*Crossroads 8*)

“When Hell Froze Over” (Rosi Di Manno) (*Spirit of Adventure*)

“A Rock Star Risks His Life for Freedom” (Marjorie Ingall) (*Spirit of Adventure*)

“Iron Trails to Adventure” (newspaper article by Catherine George) (*Crossroads 8*)

“The Way of a Winner” (personal narrative by Jesse Bruneau) (*Identities 8*)

“K2 Dreams and Reality” (descriptive narrative by Jim Haberl) (*Identities 8*)

“Your Hidden Skills” (from TG magazine) (*SightLines 8*)

“The Cool Crowd” (article by Phyllis Hersh Keaton) (*SightLines 8*)

Full-Length Non-Fiction

See bibliography and updates for titles.

Prose Fiction

# Short Stories

“No Matter What” (Joan Lowery Nixon) (*Crossroads 8*)

“The Water of Life” (Kay Stone) (*Crossroads 8*)

“Da Trang” (a folk tale by Tony Montague) (*Crossroads 8*)

“On the Road” (a short story by Joanne Findon) (*Crossroads 8*)

Alternatives: “To Build a Fire,” “Not Ever Again,” “The Banana Tree,” Night of the Wild Horse,” “The Snake King” (*Spirit of Adventure*), or “What I Want to Be When I Grow Up,” “The Kitchen Knight,” ”The Getaway,” “Nothing to Be Afraid Of” (*Adventures and Adventurers*)

Novels

See bibliography and updates for titles.

Media/Magazines/Websites

“Messages Are Everywhere” (*SightLines 8*, pp. 30-31, 90-91, 168-169)

*Canoe Manned by Voyageurs Passing a Waterfall* (Frances Anne Hopkins) (*SightLines 8*)

*Dawn* *of the Voyageurs* (Frances Anne Hopkins)(*Crossroads 8*)

Other Visuals:

*Coureurs de Bois: New France and the Fur Trade* (NFB, 1990) (video)

*Explore: Canada’s Outdoor Adventure Magazine* (http://www.explore-mag.com)

Heritage Moment (Yukon Gold) (p. 53)

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| **Outcomes** | Learning Activities | Assessment and Evaluation |
| CR 8.1  CC 8.7  CC 8.2  CC 8.6  CC 8.1  CR 8.5  CR 8.2  CR 8.2  CR 8.3  CR 8.2  CC 8.6  CC 8.9  CC 8.3 and 8.4  AR 8.2  CR 8.6  CR 8.5  CR 8.2  CR 8.3  CR 8.2  CR 8.3  CC 8.7  CC 8.5  CR 8.1  CC 8.1  CC 8.6  CC 8.5  CR 8.7  CR 8.2  CR 8.3  CR 8.3  CR 8.3  CR 8.6  CR 8.2  CR 8.2  CR 8.3  CR 8.2  CC 8.5  CC 8.8  CC 8.2  CR 8.1  CR 8.5  CR 8.2  CR 8.3  CC 8.9  CC 8.9  CR 8.4  CR 8.2  CR 8.3  CR 8.4  CR 8.2  CR 8.3  CC 8.5  CC 8.2  CC 8.3  AR 8.2  CR 8.7  CR 8.3  CR 8.3  CR 8.3  CR 8.3  CC 8.4  CR 8.3  CR 8.4  CR 8.5  CR 8.6  CC 8.5  CC 8.6  CC 8.5  CC 8.8  CR 8.3  CC 8.8  CR 8.3  CR 8.6  CR 8.2  CR 8.3  CC 8.8  CC 8.2  CC 8.3  CC 8.6  CC 8.5  CC 8.2  CC 8.3  CR 8.1  CC 8.6  CC 8.5  AR 8.1  AR 8.2  CC 8.5  CC 8.7  CC 8.5  CC 8.9  CC 8.9  CC 8.9  CC 8.8 and 8.9  CC 8.8  CC 8.9  CC 8.9  CC 8.9  CC 8.9  CC 8.9 | Adventures and Adventurers  Lesson 1 – 60 minutes  Climb a mountain? Sail around the world? Journey to the Arctic? Fly to the distant planets? These and other adventures are possible in a world of challenges and achievements. We can overcome our fears and find the courage, determination, and commitment to try something new and embark on our own adventures.  In this unit, we see how adventures challenge others and us. We see how adventures test our strength and convictions, allow us to follow our dreams, and motivate us to achieve our goals. What kind of adventure do you want?  Are You an Adventurer? In What Ways?  Ask students to use two of the following sentence starters to explain how and in what way they are adventurers:   * I am an adventurer because … * I find it exciting to … * The most exciting thing that I have done is … * The funniest adventure that I had was … * The most frightening adventure that I had was … * The most adventuresome thing that I would like to do if I had enough courage is …   What Makes an Adventure?  Our curiosity and urge for adventure often lead us to try things that we would not have tried. How adventuresome are you? Have students consider the following:   * Do you prefer to do things like skateboarding, skiing, snowboarding, … rather than staying at home and watching television? * When you were younger, did you ever get lost or stray from your parents? * Do you usually accept “dares”? * Would you enjoy high, deep, or dark places? * Do you usually look or go to investigate what caused a loud or unusual noise? * Would you consider wearing clothes or a hairstyle different from those worn by others in your school?   Have students interview three of their classmates. Who seems most adventuresome? Why?  *Possible Mini-Lessons*: How to Conduct an Interview (p. 79, *Crossroads 8,* Teacher’s Guide), The Tone of Our Voices.  Note: Start a Class Language Profile that includes the language arts skills and strategies as well as the language cueing systems. What are the students’ language strengths? What are their needs? As students work through the unit, make anecdotal notes on the Class Language Profile in order to set teaching priorities.  Nothing Ventured, Nothing Gained  Lesson 2 – 120 minutes  Few people are completely fearless. What situations or kinds of people do you fear most (dentists, closed rooms, darkness, mice and rats, being made fun of, others)?  Suggested Resources: “Empty Fears” (*Crossroads 8*, p. 135) or a similar lyrical poem about fear, hesitation, or a challenge.  Before Listening   * Develop context and introduce a visualizing strategy. * Ask and discuss: “What are our fears, how do we hide them, what do we do to overcome them? How does fear relate to adventure? Why are some people, like explorers and adventurers, seemingly less afraid than others?”   During Listening   * As students listen to this poem being read, have them close their eyes and picture (visualize) what the speaker is describing. * Have students sit in groups with their eyes closed while they listen to the first reading. What did they “see” in their “mind’s eye”? * Distribute recipe cards and ask students to listen a second time to the vivid phrases the speaker uses. Have students “sketch” the most vivid scene they saw in their “mind’s eye” and then share this with their group.   After Listening   * Pair students. Have them read aloud the stanza that is represented by their sketch. * Ask the students to reread the poem silently one more time and to retell the poem to their partner as a story. * Ask students to respond in their journal or notebook to the following prompts: Why do you think the poem is called “Empty Fears”? What sights, sounds, and sensations were used in this poem to give a sense of feeling afraid of something? * Have students tell about a time that they were afraid (include where, when, what happened, and their feelings).   Writing   * Discuss the writing process (*Language and Writing 8*, pp. 10-17) and the writing of personal narratives (*ResourceLines 7/8*, pp. 106-107). * Provide a clear prompt that includes the R(ole) A(udience) F(ormat) T(opic) S(trong verb) for the writing task. For example, “You are a young child who has just experienced a very frightening situation. Write a personal narrative to a grandparent or older person telling what happened.” * Model the writing process and take time to establish some guidelines for revision (e.g., *ResourceLines 7/8,* p. 107). Use the “Revising and Proofreading Guide” on page 435 in *Crossroads 8,* Teacher’s Guide. * Share the evaluation criteria for the composition with the students before they begin writing.   *Possible Mini-Lessons:* Visualizing, Listening for Detail, Participating in a Group, Writing in Complete Statements, Using Rhetorical Questions, Writing a Response, Writing a Narrative Paragraph/Personal Narrative, Revising, Punctuating Dialogue, Spelling Common Homophones (e.g., night/knight, know/no, knew/new, there/their/they’re, it’s/its, to/too/two).  Fitting In  Lesson 3 – 120 minutes  Suggested Resources: “See Saw” (excerpt by Dennis Foon) (*SightLines 8*) or a similar play about the individual challenges of being part or not part of the “in-crowd.”  Before Reading and Listening   * Reading and enjoying a play require imagination. The *script*, written by a playwright, has to be interpreted by *actors*, presented on a *stage*, in front of an *audience*. * Reading a play requires us to imagine the stage and what happens on it. Using imagination and clues from the play’s stage directions, we try to “hear” the characters’ voices and “see” their actions. * This play excerpt reveals the pressures concerning popularity and bullies. A new girl, Charla, tries to understand the social scene and “fit in.” * The four realistic characters in “See Saw” are quite complex in their feelings and personality traits. The personalities they demonstrate on the outside are often different from their true selves.   During Reading and Listening   * As students read and listen to the play, ask them to concentrate on the outer and inner sides of Paige, Josh, Adam, and Charla using the metaphor of a taco. * Cut circles and fold them in half. Have students use words, phrases, pictures, and quotes from the play to record the traits apparent to the outside world on the outside of the folded circle and the true inner feelings and traits on the inside. * Ask students to consider how the quality of the actors’ voices helps reveal character. Do the voices help bring out the meaning of the script? What challenges (and fears) did each character have to overcome?   After Reading and Listening   * In small groups, have students prepare their reading of the script (*Identities 8*, pp. 184-185). This can become an audio recording. * If students are interested, they can perform the excerpt from “See Saw” and videotape their group’s project (see “Planning a Video Script” in the Teacher’s Guide for *SightLines 8* and pages 228-231 of *ResourceLines 7/8*).   **What are the Qualities of Real-life Adventurers?**  Lesson 4 – 120 minutes  The urge for adventure varies with different people. Ask students, “What is one thing that you would most like to do if only you had enough courage or could overcome your fears?” Sometimes circumstances force us to overcome our fears and to find the courage, determination, and commitment to deal with the challenge.  Each of the following excerpts reflects a person’s urge for adventure. Each person attempted what some would consider impossible or foolhardy. Each person’s urge for adventure, however, surpassed his or her fears. What feats did each adventurer attempt to perform? What skills did each person need and what fears did each have to overcome?   * … two adventurers hoping to be the first to fly a helicopter to both the North and South Poles were rescued yesterday in the ocean off Antarctica … (*National Post*, January, 2003). * … teenager survived an auto accident that catapulted him more than seven metres in the air by grabbing onto overhead utility wires like an action hero for 20 minutes before he was rescued … (*Leader Post*, January 29, 2003). * … the cry came just before the power on the boy’s cell phone ran out. They were floating helplessly in freezing temperatures … when their frail craft began taking on water … (*National Post*, January 29, 2003).   + - … seven students … died when they were caught in the avalanche … on a ski trip to the backcountry of the Rocky Mountains … (*The Globe and Mail*, February 3, 2003). * … from what the world now knows of the astronauts’ early lives, it is fair to say that even as young people, they … too … hungered for … adventure … (*National Post*, February 3, 2003). * … she had always dreamed of sailing around the world in a homemade boat. From Halifax … (*National Post*, February 3, 2003). * … the climbers made their way up the world's tallest mountain in dangerous conditions, fighting hypothermia, altitude sickness, and sheer physical exhaustion to achieve something few can boast … (*National Geographic Adventure*, June 18, 2010, http://adventure.nationalgeographic.com/everest). * … Amy Racina survived for four days and nights, both legs badly broken, in a remote valley in California's Sierra Nevada mountains after a sixty-foot fall during a solo hiking trip … (*Angels in the Wilderness,* June 17, 2010, http://www.angelsinthewilderness.com/index.htm)   “Life is either a daring adventure or nothing.” (Hellen Keller)  The following prose (non-fiction) texts tell us about people who learned how to overcome their fears and rise to the challenges that their adventures presented. As students read about these real people, places, and events, have them use a chart (with a column for the Selection Title, Type of Adventure, Character(s), and Words, Phrases, and Actions that Make the Character(s) “Adventurer(s)”) and record what they learn from their reading. Introduce the students to each selection using an exciting “anticipation quotation” from each text, similar to those used in the previous quotations.  Suggested Resources:   * “Maiden Voyage” (Tania Aebi with Bernadette Brennan) (*Spirit of Adventure*) or a similar selection about sailing around the world alone * “Flying High: Roberta Bondar” (Doug Stuebing and Roberta Bondar) (*Spirit of Adventure*) or “Out of This World” (Andrew Phillips and Sarah Green) (*Crossroads 8*) or a similar selection about journeying into space * “When Hell Froze Over” (Rosi Di Manno) (*Spirit of Adventure*) or a similar selection about adventure in the Arctic or Antarctic * “A Rock Star Risks His Life for Freedom” (Marjorie Ingall) (*Spirit of Adventure*) or a similar selection about standing up for what you believe.   Expository text structures have very different purposes and inspire different forms of involvement from a reader. In addition to showing students your interest and passion for non-fiction, you may want to use one selection to show them how to think as they read. A Think Aloud is a good way to model the strategies that students need to make sense of non-fiction text. In order to prepare their charts (summaries) for each selection, you can model some of the reading and summarization strategies that they will need to comprehend each text. Listed are some examples:   1. Preparing to Read: Preview the text by reading the title and then converting the title to a question and writing it down. Read the introduction and any headings and subheadings. Note any visual materials such as pictures, maps, and diagrams. 2. Comprehending During Reading: Map the major topic, events, main ideas (model idea mapping, see note 364 and 365 in *Write Source 2000*). 3. Responding, Recalling, and Summarizing: Select the main information from the map and enter it in the chart or write it in a sentence or paragraph.   The “How to Read an Article” frame on page 85 of the Teacher’s guide for *Crossroads 8* could also be used, or students could be taught to use a two column (Key Words/Notes) notemaking format.  *Possible Mini-Lessons:* Charting and Mapping, Rereading for Specific Information, Reading Different Types of Non-fiction (article, essay, biography, and autobiography).  Language Study: The Verb  In-context and direct instruction about language matters equips students with insights and tools they need to communicate more effectively. Middle Level students are ready for explicit instruction that explains how language works. Grade 8 students should have a good understanding of the role the verb plays, not only in talking and writing about adventure, but in effective communication in general.  There are many ways to tell how something moves or how something is done. The key word in telling about adventure is often the “doing” word or action verb. “Verbs make other words move. Without them, there would not be any action in your sentences.  Nothing would dance or laugh or worry or roar” (*ResourceLines 7/8*, p. 281). You need verbs to tell what a subject can do, be, and feel.  Most verbs express action. Here are some sentences from “Maiden Voyage” (*Spirit of Adventure*). How many verbs are used?   * “A metre above, avalanches of white water crash across Varuna’s back.” * “Pots, pans, cans, and tools clatter together in the lockers.” * “I stuffed my logbook onto the shelf behind my head …”   Action verbs tell what someone or something does physically or mentally (e.g., runs, composes, draws, thinks, or takes). A writer of adventures has to use verbs effectively. There are, for example, many ways to walk or talk. Which verbs best describe how a person does either of these? If a person wants to get from one place to another, (s)he can amble, creep, dawdle, flee, glide, hike, inch, jostle, limp, meander, prance, saunter, tiptoe, waddle, or zigzag. How many other ways can (s)he get there on foot?  Good writers of action and adventure strive to use effective action verbs. Ask students to consider all the action verbs that could be used to “talk” or “say” (e.g., exclaim, lecture, cry, gasp). Have students examine a text that you have recently read.   * What are the five best action words used by the author? * Now, have students examine their personal narrative. What was the best action verb(s) that they used? Why? What verb(s) would/could they change in their narrative paragraphs to make them more powerful?   Note: Verbs come in other forms as well.  A linking verb does not express action. It simply expresses a state of being (e.g., “were”) and serves to link or join the subject to another word that tells something about the subject (e.g., “I was afraid.”) Forms of the verb “to be” (e.g., am, been, become, was, are, were), as well as look, smell, taste, feel, remain, sound, appear, stand, turn, and seem are the most common linking verbs. A verb is a linking verb if a form of “to be” can be substituted for the verb (e.g., “The room smelled musty. The room is musty.”). Linking verbs are followed by adjective qualifiers. A verb is a regular action verb if it is followed by an object (e.g., “John smelled the flower.”). Sometimes the verb will have a helping (auxiliary) verb (e.g., “The waves were pounding yesterday.”). Forms of the verb “to be” (e.g., is, are, was, were, am, been) as well as shall, will, could, would, should, must, can, may, have, had, has, do, and did are common helping verbs.  An Adventurous Journey  Lesson 5 – 120 minutes  Suggested Resources: “Iron Trails to Adventure” (Catherine George) (*Crossroads 8*) or a similar newspaper article about an adventurous journey.  Before Reading   * View the “Heritage Minute” video suggested in the Teacher’s Guide, locate the Yukon on a map, and prepare a K-W-L chart. * Skim the article (noting title, by-line, format of layout, sidebars, photos, and captions) and review the strategies that will be needed to read this non-fiction selection.   During Reading   * Have students read silently and then, with a partner, take turns “whisper” reading the article a second time. Have the students make jot notes during the second reading and then complete the “L” column of the K-W-L chart.   After the Second Reading   * Have the students consider what elements of the 1890s journey attracted them and which did not. * Also have students mark the key points of the journey on a map. * Finally, have the students divide a page of their notebook into four squares and write the important information (facts) that they learn in the article about the geography, railroad, personalities, and impact of the Gold Rush.   Writing   * Ask students to choose one of the headings from their divided notebook page and then to write an expository/explanatory paragraph explaining to someone who has not read the article what the students have learned about this topic. * Students could also be shown how to do some additional research to add information to their paragraph or write a paragraph about another aspect of the Gold Rush (e.g., homes, tools, occupations, food, and clothing).   Note: Create a clear prompt, a checklist, and an exemplar for the paragraph assignment. Share the evaluation criteria with students before they begin the writing process. This might be a good opportunity to show students how to select and evaluate resources (e.g., *Crossroads 8,* pp. 88-89, *ResourceLines 7/8*, pp. 88-89, *Write Source 2000*, note 79).  *Possible Mini-Lessons*: Reading an Article, Organizing Information, Vocabulary Log, Figuring out Word Meanings from Context, Spelling Strategies, Writing and Editing an Expository Paragraph, Researching a Topic (Using Print and Websites).  Adventures of the Voyageurs  Lesson 6 – 180 minutes  Narrative Poetry  Activity 1  Suggested Resources: “Song of the Voyageurs” (anonymous lyrical poem) (*Crossroads 8*) or another narrative poem about adventure   * The freedom and excitement of being a voyageur was considered an adventure to many of the young canoeists employed by merchants in Montreal to transport goods to and from trading posts in the Canadian interior in times past. The adventurer, however, had to deal with many hardships and overcome many fears. * Read the poem to the students and ask them to note at least five hardships faced by the voyageurs. Have students reread the poem to themselves and think about the speaker and how the voice of the speaker of the poem might sound. * Discuss the speaker’s attitude and feeling about having adventures. Have students read the poem to a partner as they think the voyageur would have sounded if (s)he was “reading” or “reciting” it. Encourage students to talk about the choices they made to give voice to the lines (e.g., What in the poem suggested that you say it that way? What choice of words helped you to create your impressions of the speaker or character?). * Some Canadians still enjoy the thrill of canoeing different types of rivers and the adventures to be found in the outdoors. Rather than mishaps, weariness, and misery, they would rewrite the poem to tell a different story. * Using the opening line “In the course of the journey …” have students write their poem giving the opposite impression of the canoeing experience. * Brainstorm and model several possible lines with the class and then have them write their version. After they have had a “cooling off” period, ask them to prepare a dramatic reading of their poem. * Finally, have students write an original lyric poem of their own. Use a Writer’s Workshop similar to that modelled in *Language and Writing 8* (pp. 62-69) or “How to Write Poetry” in *Crossroads 8* (pp. 178-179). Review the role of verbs in writing effective poetry (*Language and Writing 8*, pp. 65-66). Have the students prepare a dramatic reading of their poems for their classmates (*Identities 8*, pp. 184-185).   ***Possible Mini-Lessons:*** Tips on Reading Poetry (*Identities 8*, p. 225), Structured Conversation About a Poem (*Identities 8*, pp. 238-239).  Looking at and Creating Visuals  Activity 2  Suggested Resources: The paintings *Dawn of the Voyageurs* by Frances Anne Hopkins (*Crossroads 8*, p. 86) and *Canoe Manned by Voyageurs Passing a Waterfall* by Frances Anne Hopkins  (*SightLines 8*). These paintings give a different impression of life in eighteenth-century Canada than the “Song of the Voyageurs.”  Viewing   * Have the students consider the following: How do these paintings counteract the message of the poem and paint a positive picture of the life of voyageurs? How do the paintings reinforce the message of the poem? What do we learn about the land, mode of transportation, clothing, division of labour?   Note: Other Hopkins paintings are found on the web. See http://collections.ic.gc.ca/  heirloom\_series/volume5/292-295.htm and <http://www.glenbow.org/arththm/canoes.htm>   * “Messages are Everywhere” in our environment. They are designed to attract our attention and, often, to give us a message – join us, do this, buy this, be like this. Have students examine the visuals found on pages 30-31, 90-91, 168-169 of *SightLines 8*. Then ask them these questions:   + What is the message contained in each visual?   + What captures our attention first in each visual?   + Where does our eye initially focus?   + What is the overall appeal?   + Which message is most effective? Why?   + What messages do we see everyday (e.g., t-shirt slogans, logos, billboards, and more) and what is the purpose and impact?   *Possible Mini-Lessons:* Active Viewing Strategies, Graphic Design, (*ResourceLines 7/8*), Layout, Message, Medium, Appeal.  Representing   * Have students consider the texts that they have read and listened to so far in this unit. Which text (e.g., in *Spirit of Adventure*) could use an effective illustration? What impact should it have in order to entice someone to read the written text? * Have students create an illustration for the selection. Establish a prompt, discuss the representing process, and share the evaluation criteria with students. Consider the principles of design (*ResourceLines 7/8*) and the variety of visuals that might be used in creating an effective illustration (*ResourceLines 7/8*, pp. 214-216).   Open a Book, Open a World  Lesson 7 – 180 minutes  “Some books are to be tasted, others to be swallowed, and few to be chewed and digested” (Francis Bacon).  Use Book Talks to introduce students to full-length non-fiction books and novels related to the theme. Consider whether these books could be read individually or as a group and what response strategies and/or reading guides students could use to enhance their reading experiences. Share the “Questions to Guide a Personal Reading Conference for Non-fiction and Fiction” (Generic Assessment Master #37, *SightLines 8*, Teacher’s Guide).  Several full-length non-fiction texts and novels related to this theme are listed in the Grade 8 Context and Unit Grid (see *English Language Arts: Core Learning Resources 8* 2008)and in the *English Language Arts: Additional Learning Resources 8* (2009).  Language Study: The Sentence  In spite of its complications, the English language uses a basic word order and some basic patterns to communicate meaning. Grade 8 students should have a good understanding of the basic English sentence and how its parts work to communicate meaning clearly.  Have students imagine someone who has just experienced a situation that was dangerous, exciting, or adventurous. In trying to explain the event as quickly as possible, the individual says: “Our plan worked. The barking dogs quickly ran. We scared them. The dogs were afraid.”  All English sentences are built on three basic “kernel” sentences that contain the essential components needed for communicating ideas. These sentences centre on a word for doing or being (a verb) and all the other words in the sentence support that word. The word that tells who or what is doing something or receiving something acts as a subject or object in an English sentence. The words that qualify other words in the sentence are either adverb qualifiers (i.e., words that tell where, when, why, how) or adjective qualifiers (i.e., words that tell which one or how many). The verb, its subject, and their qualifiers are the most important parts of a sentence.  Note: As students look at the basic sentence patterns, remember to have them identify the verb first.  Pattern I Sentences: Subject-Verb (S-V)   * “Our plan worked.” This sentence consists of a verb (“worked”) and its subject (a word to tell who or what “worked”) and a qualifier (whose plan). * “The barking dogs quickly ran.” This sentence follows the same pattern as the first sentence: S-V. “Ran” is the verb, “dogs” indicates who or what ran so it is the subject. The other words are qualifiers or words for describing the subject or verb. “Quickly” tells how the dogs ran so it is an adverb qualifier while “the” and “barking” tell which dogs so they are adjective qualifiers.   Pattern II Sentences: Subject-Verb-Object (S-V-O)   * “We scared them.” This sentence consists of a verb (“scared”) and its subject (“we”). (Note: A pronoun is used in place of a noun to name a person, place, thing, or idea.) The sentence also contains a word that indicates who or what received the action of the verb (the object “them”). * Note: Sometimes English speakers use a variation of this pattern – Subject-Verb-Indirect Object-Object (S-V-IO-O). An indirect object is a word that receives indirectly   the action of a verb. It is a word that answers the question, To whom? or To what? after the verb. For example, “John handed his friend a stick.”   * + V – handed   + S – John (Who handed?)   + O – stick (Handed what?)   + IO – friend (Handed to whom?) * In English, the indirect object (IO) always precedes the object (O).   Pattern III Sentences: Subject-Linking Verb-Complement (S-LV-C)   * “The dogs were afraid.” This sentence has a verb that does not express action. It simply expresses a state of being (“were”) and serves to link or join the subject to another word that tells something about the subject (i.e., dogs – afraid). Forms of the verb “to be” (e.g., am, been, become, was, are, were) as well as look, smell, taste, feel, remain, sound, appear, stand, turn, and seem are the most common linking verbs. Note: The complement can either describe (as in “afraid”) or rename the subject (e.g., “My name is John.” “John is my name.”). * When students examine their own sentences or those found in various texts, they can ask themselves a series of questions:   + What is the main action, or state of being, expressed in this sentence? (verb)   + Are there any auxiliary verbs?   + Who or what is doing this? (subject)   + What questions do the other words answer? About what word? * Once students have answered these questions, they can easily recognize the sentence pattern and ensure that their sentences are complete.   Have students examine the following sentences or ones from one of the selections studied or written. What patterns are found in each sentence?  It was early.  It was Saturday morning.  It was winter.  A bus screeched to a halt.  It was yellow.  It was a school bus.  The sky was gray.  Clouds covered the sky.  The clouds were heavy.  Jill thought about the slopes.  The slopes were powdered.  The powder was snow.  The snow was fresh.  She pictured the hill.  She pictured the chairlift.  She imagined the feel of the wind.  The wind laced her cheeks.  The wind bit her ears.  The feel was snow.  The snow slid under her skis.  Have students combine the basic kernel sentences that are clustered together into one sentence and then form a paragraph. How do different sentence lengths create interest in this paragraph? What sentences could be added to bring the paragraph to a satisfactory conclusion? What could the paragraph be titled? The sentences in the paragraph also could be rewritten to create more excitement, tension, or effect.  Living on the Edge – Imaginative Adventures (The Short Story)  In an adventure, one sometimes has to test one’s strength and wits against awesome opponents. The opponents may be natural, human, or superhuman. The hero is motivated by a desire or need to reach a certain goal – seeking a person (who (s)he is trying to rescue), reaching a place (such as the top of a mountain or the ocean floor), or obtaining a thing (such as the treasure or a priceless jewel).  An adventure story is suspenseful. The listener, reader, or viewer alternates between fear and relief as the hero squirms out of sinking ships, pulls him/herself up the side of a cliff, or struggles to the shore. We want to know what happens next. We want to compare what we might have done in a similar situation with what the character does.  A short story is a brief narrative often written in a suspenseful and artistic way. It usually presents a conflict and has a definite beginning, middle, and end. By listening to, reading, and viewing fictional stories of adventure, we can learn about the artistry of telling a good adventure story. As students read the stories in this unit, have them consider how they are told. Ask students to identify the techniques used to tell the stories:   * when and where the action happens (setting) * the characters involved (main character and others) * the central problem or conflict * the series of events including the beginning (set-up of the problem or conflict), the middle (how the main character struggles to solve the problem and how (s)he changes as a result), and the end (how the problem is resolved, happily or not) * the details (e.g., description, dialogue) that keep readers/listeners/viewers engaged.   A good adventure story, whether read, seen, or heard invites us to respond. For each of the four stories suggested, have the students create a story map that answers the following questions:  Beginning-of-Story Questions:   * Setting: Where does the story take place? When does the story take place? Who is the main character? What is the character like? * Problem: What is the main character’s problem? What does (s)he need? Why is (s)he in trouble?   Middle-of-Story Questions:   * Goal: What does the main character decide to do? What does (s)he have to attempt to do? * Attempts/Outcomes (or Decisions/Results): Event 1: What does the main character do about … ? What happens to him/her? What will (s)he do now? Event 2: …   End-of-Story Questions:   * Resolution: How has the main character solved the problem? How has (s)he achieved the goal? What would you do to solve his/her problem? * Reaction: How does the main character feel about the problem? Why does (s)he do this? How does (s)he feel at the end? * Theme: What is the major point of the story? What does the story say about this point?   Suggested Resources: “No Matter What” (a short story by Joan Lowery Nixon) (*Crossroads 8*), “The Water of Life” (a folk tale by Kay Stone) (*Crossroads 8*), “Da Trang” (a folk tale by Tony Montague) (*Crossroads 8*), “On the Road” (a short story by Joanne Findon) (*Crossroads 8*), or “To Build a Fire”, “Not Ever Again”, “The Banana Tree”, “Night of the Wild Horse”, “The Snake King” (*Spirit of Adventure*), or “What I Want to Be When I Grow Up”, “The Kitchen Knight”, ”The Getaway”, “Nothing to Be Afraid Of” (*Adventures and Adventurers*)  After Reading   * Have students meet as groups of three or four. Which story did they like the least? The most? Why? How did the story make them feel? What did it make them think about? Which character was the most or least appealing to them? What attracted or repelled them about a character? What did they gain by reading each story (e.g., enjoyment, inspiration, knowledge, appreciation)? * Have the students review their responses to their story map questions. * Have students create a chart for each story that rates each of the following elements using the following criteria (e.g., 1 = Outstanding, 2 = Good, 3 = Fair, 4 = Not as good as it could have been):  |  |  |  | | --- | --- | --- | | **Story: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | | | | **Elements** | **Rating** | **Reason(s)** | | How interesting was the setting? |  |  | | How believable were the characters? |  |  | | How believable was the dialogue? |  |  | | How exciting was the plot? |  |  | | How effectively did the author use:   * foreshadowing * suspense * mood? |  |  | | Overall, how would you rate the story? Why? |  |  |  * Have the students write a review for a popular magazine for teenagers of the story that the students rated as the best. * Use “Unit 13 (The Review)” in *Language and Writing 8* (pp. 122-129) and “How to Write a Review”, *Crossroads 8*, to guide the process.   ***Possible Mini-Lessons*:** Reading a Short Story, Techniques Used in Fiction, Working in Small Groups, Writing a Review.  Transforming a Story into a Play  Lesson 8 – 120 minutes  **Suggested Resources:** “The Monkey’s Paw” (Play/Oral Piece) (*SightLines 8*) or another “adventure-filled” short story that has been adapted into a play or television program.  A play or drama is in many ways like a short story. There is a cast of characters (usually listed at the beginning), setting (given in the stage directions), plot (usually divided into acts and scenes), and theme. Although this play is an exception, the listener, viewer, or reader usually cannot count on a narrator to share important background information about the setting, characters, or plot. The listener, viewer, or reader is left to make inferences from what the characters say and do onstage (and from the stage directions about how actors are to say their lines of dialogue).  Use an oral, written, and visual text to model how students must make inferences when they are listening, reading, and viewing.  Before Reading   * Have students examine the visual (by Ivan Eyre) used to illustrate this text and the title. Based on the visual and the title, what can we infer the play might be about?   During Reading   * Ask students to read each scene of the play, making inferences and noting the foreshadowing techniques used to build suspense. After each scene, pause and discuss what has happened so far and what might happen next.   After Reading   * Review how the paw was obtained, how it became magic, and what the original owner of the paw wanted to show people. * Have the students review the techniques the author used to create and to build suspense. What might be some instructions that students would give actors so they would know how to convey the mood of suspense? * Ask students to decide what message/moral/theme W. W. Jacobs wanted to communicate in “The Monkey’s Paw.” * Finally, have students consider whether Mr. White is or is not responsible for his son’s death.   **Writing**   * Possible Prompt: Write a persuasive paragraph to convince your classmates that Mr. White was or was not responsible for his son’s death. * Model the writing of persuasive paragraphs. * Remind students that a persuasive paragraph is written to convince the readers to believe in something or to do something and that it is built around one main idea – the opinion. When writing a persuasive paragraph, the writer must select factual details that are likely to convince the reader to accept the opinion. When asked to give an opinion on a topic either in writing or verbally, the writer or speaker must support the main idea with facts and actual incidents. Arrange the details so that they give the main idea first or lead up to it. Again, share the evaluation criteria and a revision checklist with the students.   *Possible Mini-Lessons:* Making Inferences (e.g., Workshop Master #15 in *SightLines 8,* Teacher’s Guide), Reading Drama, Writing Persuasive Paragraphs.  **Advertise An Adventure or Adventure Play or Story**  Lesson 9 – 60 minutes   * In small groups, have students examine travel advertising from various travel brochures, travel books (e.g., *Let’s Go* series), magazines, and newspapers. * Ask students to consider what types of adventure travel are available and how adventure travel differs from other types of travel. What words and images are used in adventure travel advertising to appeal to people? What type of audience (target market) are these ads trying to reach? * Have students consider the RAFTS and create a poster for an adventure destination they would like to experience. See “Creating a Poster” (*ResourceLines 7/8*, pp. 226-227) and “Visuals + Design” (by Sharon Sterling in *Identities 8*, pp. 271-275).   Conclusion  Lesson 10 – 120 minutes  We began this unit with a saying – nothing ventured, nothing gained. However, throughout the unit we have seen that “gain does not come without consequence.” Review the truth in this statement by reviewing the selections studied.  Map the Qualities of Adventurers   * Discuss in a group the adventurers that you have learned about in this unit. Think about the qualities that they have shown. * Create a Quality Map like the one below. Draw a line from each quality to the appropriate character or characters.  |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Qualities of Adventurers** | **Name and Qualities of Adventurer One** | **Name and Qualities of Adventurer Two** | **Name and Qualities of Adventurer Three** | **Name and Qualities of Adventurer Four** | | **1.** |  |  |  |  | | **2.** | | **3.** | | **4.** | | **5.** | | **6.** |   What Have We Learned?  Self-Assessment   * As you worked through this unit, what did you learn? * Consider the focus questions:   + Are you an adventurer? In what ways?   + What makes an adventure? What are the defining moments in an adventure?   + What are the qualities of real-life adventurers?   + What can we learn from our successes and our failures? * How well did you complete your assignments? * What were your strengths? * How well did you participate in group activities? Did you stay on task and meet your timelines? Did you work co-operatively with others? * Where do you need more help or work? * Consider how well you are doing in your listening and speaking skills, in your reading and writing skills, and in your viewing and representing skills. * What have you learned about the English language?   Peer Assessment   * Did my partner(s) and group member(s) do the following:   + participate effectively in group activities   + listen respectfully to others   + help and build on ideas of others   + stay on task   + respond appropriately to others   + encourage others through nonverbal and verbal cues   + work co-operatively?   Unit End Projects  Approximately two weeks  Have students choose one activity from the following oral, written, and visual categories. When students have selected their projects, guide them to resources that will help them complete the projects successfully. Review what students learned in this unit and show them how they can build on that knowledge and those skills and strategies. Set expectations, timelines, and criteria. Students should choose one activity from each category that will allow them to show what they have learned (know and can do) in this unit.  Oral  Talk to an Adventurer   * Adventurers are found not only in books and movies. Your community is full of adventurers. Interview a person who you think has experienced an adventure or does something that interests you but you have only heard or read about. The person could be part of a team, organization, or committee, or the person could have done something adventuresome as an individual. * Consider the focus questions for this unit and the following questions to help you get the information you need:   + What did the adventurer do?   + What is the adventurer’s background?   + How does the adventurer feel about his or her achievement? * Prepare an interview. Use the information that you gather during your interview to talk about the individual (Consider “How to Conduct an Interview”, BLM 10, *Cornerstones 8.*).   Create a Radio Program   * When radio dramas were very popular, a favourite show of many listeners was called “Suspense.” In each episode, a character found him or herself in a very difficult or challenging situation (e.g., having to find a way out of the forest after becoming lost on a hike, having to escape a burning house, or being caught in a snowstorm). * Create and tape a short adventure story using one of the situations in this unit.   Plan a Dramatic Presentation   * With a group of classmates, plan a dramatic presentation of an important scene from one of the adventure stories that you have heard or read.   Create A Future News Story About You   * Many of the adventurers that you have learned about in this unit are trailblazers. They have been the first in the world to accomplish or achieve something. * Think about something unique or important that you would like to achieve in your life. * Create a radio broadcast about your achievement.   Written Projects  Write an Advertisement to Find an Adventurer   * Begin, “Wanted: …”   Write a Diary Entry   * Review the “Quality Map” that you constructed where you compared adventurers in this unit. * Imagine that you are a character in one of the texts. How do you feel about the adventure you are experiencing? * Write a diary entry from that character’s point of view. Describe your reactions to the events (adapted from *Adventures and Adventurers*, p. 103).   Write an Adventure Story   * Write an adventure story of your own that features one of the characters from your “Quality Map.” * Put the adventurer in a different situation and show how he or she would react to this very different situation.   Write a Letter   * Imagine that you are one of the adventurers that you have heard about, read about, or viewed in this unit. * Write a postcard to a classmate back home, explaining what makes your adventure different from an ordinary, quiet vacation.   Prepare an Original Script About an Adventure Read   * Choose a non-fiction piece or short story that you read and enjoyed in this unit. * Create a radio, television, or movie script for a part of the selection.   Visual  Plan an Adventure or a Treasure Hunt   * Create a maze, puzzle, board game, or computer game to challenge the players to reach a goal or overcome a series of obstacles or challenges.   Create a Wall of Famous Adventurers   * Pay tribute to the people in your community, area, province, and country who are worthy of tribute. * Make a “Wall of Adventurers” that includes photographs of the adventurers, what the adventurers do, biographical information, and some comments on how the adventurers feel about their achievements.   Create an Illustration   * Using the same method or style of an artist whose work you have admired, create an image for the story of an adventure that you found most appealing.   Create a Storyboard   * Choose a story that you have read in this unit. Create a series of storyboards for the opening scenes of a new movie version of the story. | Informally assess and evaluate students:  Do students attend to message and key ideas?  Do students actively listen for ideas and information?  Do students actively but respectfully participate?  Do students talk and write to explore their ideas? Do they read carefully? Do they thoughtfully consider the ideas found in written texts and prompts?  What are students’ strengths?  What language conventions and usage issues need to be addressed?  Do students remain attentive and focused? Listen carefully and purposefully? Use appropriate before, during, and after listening strategies?  Do students prepare in order to participate? Encourage others? Stay on topic?  Do students feel comfortable speaking and do they have a firm control of oral language?  Do students understand and use pre-drafting, drafting, and revising strategies?  Use the rubric shared with students to evaluate personal narrative.  Note the pre-reading and listening strategies students use (e.g., looking at title and previewing selection to predict; scanning, skimming, noting organizational structure, and so on). Use “Reading a Stage Play” rubric in *SightLines 8*, Teacher’s Guide.  Use a rubric to evaluate the oral performance of the script. Consider “Oral Interpretation” checklist in *SightLines 8,* Teacher’s Guide.  Informally note students’ listening, reading, and speaking strategies. How do they respond to non-fiction texts? What strategies do they use before, during, and after listening or reading?  Note students’ interests. Which text has the most appeal?  Possible reading evaluations: “How to Read an Article” or similar grid from *Crossroads 8,* Teacher’s Guide or the generic holistic assessment scale “Reading: Observation Checklist” in *SightLines 8,* Teacher’s Guide.  Ongoing checks on students’ understanding of the concepts associated with language study are important. Do the students notice, understand, compare, test, and integrate their understanding into their oral, written, and visual work?  Use “Vivid Verbs” in *Crossroads 8,* Teacher’s Guide or a similar activity to evaluate students’ understanding of the role vigorous and descriptive verbs play.  Use “Reading: Observation Checklist” from *SightLines 8,*  Teacher’s guide.  Informally note students’ abilities to carry out inquiry (research). What skills and strategies do they still need?  Consider “Holistic Research Assessment Scale” in *SightLines 8,* Teacher’s Guide.  Use an expository writing rubric.  What listening and reading strategies do the students use independently? What strategies need to be reinforced?  Do the students understand the author’s experience, background, and cultural influence?  Do the students convey appropriate emotions, volume, timing? Do they pronounce and articulate words accurately?  Use “Writing Poetry Checklist” in *SightLines 8* to create a rubric.  Use “Viewing Media: Observation Checklist” in *SightLines 8,* Teacher’s Guide.  Use the “Viewing Media Observation Checklist” and “Viewing Media: Holistic Assessment Scale” in *SightLines 8*, Teacher’s Guide.  Use “Illustration Rubric” *Crossroads 8*, Teacher’s Guide, p. 109.  Use “Questions to Guide a Personal Reading Conference (Non-Fiction and Fiction)” in *SightLines 8,* Teacher’s Guide to prepare a reflection and conference guide for students.  Ongoing checks on students’ understanding of the concepts associated with language study are important. Do the students notice, understand, compare, test, and integrate their understanding into their oral, written, and visual work?  Have students write simple sentences using verbs and subjects such as, pelted/rain, slipped/stranger, shout/voices, others.  Have students create simple patterns using verbs, subjects, and objects such as threw/Jack/ball, climbed/  children/tree, sing/  entertainers/songs.  Have students create simple patterns using verbs, subjects, and complements such as am/I/cold, turned/Jill/blue, smells/breakfast/good.  Evaluate paragraph for complete and well-formed sentences and for logical conclusion.  A Challenge Activity: Deconstruct a paragraph from a selection read. Make all sentences into a series of basic sentence patterns.  Note “Reading a Short Story: Observation Checklist” in *SightLines 8,* Teacher’s Guide.  Use a rubric in *Language and Writing 8,* Teacher’s Guide.  Note the students’ abilities to respond critically to the text and to evaluate the effectiveness of writing techniques used by the author.  Prepare an evaluation rubric for the persuasive paragraph. Share the rubric with students.  Evaluate students’ abilities to make and support inferences.  Evaluate poster using “Assessment Scale”in *SightLines 8,* Teacher’s Guide.  Establish with students appropriate self-, group, and teacher assessment and evaluation criteria.  Use the Compose and Create Rubric in the curriculum. |

Appendix A

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| **Reading Log for Unit** | | | | | | |
| **Title** | **Author** | **Date** | | **Number of Pages** | **Comments** | **Rating** |
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